the Link

Concordia's Independent Newspaper

Friday, March 18, 1994 — Volume 14, Number 38

Concordia University — Montreal, Quebec

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Con U students to answer $15 million question

by Paul Hainsworth

"Students play a major role in the project. We won't build the recreation and athletics centre without students contributing to it," says the director of athletics.

Concordia students polled over the years have consistently put better athletics facilities as their number one priority—now they're being asked to put their money where their mouths are.

Student representatives from CUSA, CASA, ECA and GSA reached an agreement with the university administration Monday to hold a referendum asking students to help fund the construction of modern athletics facilities at the Loyola campus. The referendum is set for April 5, 6 and 7.

If students vote yes, construction will begin this September, to be finished by the fall of 1996.

"When students consistently want facilities like a pool and squash courts, then we have to respond to that request," said Vladimir Pavlicik, campus recreation director at Concordia.

Pavlicik said surveys conducted in recent years show improved recreation and athletics facilities as the top priority for students.

"There are certain standards of size and space for recreation and athletics based on the number of students," Pavlicik said. Current facilities were designed in 1965 for the 3,000 students of Loyola College—not for the current Concordia population of 25,000.

Emphasis on recreation

The complex will stress recreation over varsity sports. It will include an aquatics centre with a pool, children's pool, hot tub and waterslide; a fitness centre with a weight-training studio, aerobics and dance rooms, three gyms, squash courts, an astroturf field, a student lounge, and banquet hall space.

The facilities will cost $30 million. Students are being asked to contribute $15 million over 10 years, a sum which will be matched by the university. If students vote in favour of it, they will pay between $2.50 and $4 per credit for the first five years and up to $6 per credit for the final five years.

This adds a potential $120 fee increase in student services fees for a full-time student, to be paid at registration.

Refund period planned

According to the agreement signed by members of the various student associations and the administration, a procedure will be established whereby students who cannot afford to pay can still register or graduate but will be able to apply for exemption.

CUSA Co-president Lana Grimes said the specifics of the procedure will be made clear prior to the referendum by an advisory council comprised of representatives of each student association.

"We have the advisory council to safeguard all the other points of the contract and ensure that they are respected," Grimes said. "Once the facility is running, it will make sure students are a priority and that profits from the complex go into the facility, or into other student services like the library."

In a previous university capital campaign for the Webster Library Building, students paid a "voluntary fee" which had an opt-out clause. But the campaign was problematic because the administration omitted information from the contract stipulating the voluntary nature of the fee and was late sending out information brochures to students. The university also put off the beginning of the refund period.

In September 1985, CUSA co-presidents alleged that the Rector's Office asked them to make the process as bureaucratic as possible to discourage students from seeking a refund.

Facilities dependent on student vote

Grimes said explicit student support for the project is necessary before the provincial government and corporations will agree to come on board.

"Students play a major role in the project," added Harry Zarins, director of athletics. "We won't build the recreation and athletics centre without students contributing to it."

But with a quorum set at 7,500 — more than twice the highest voter turnout ever at Concordia—just getting students out to the polls will be the biggest challenge.

"It's a lot of work for such a short period of time," said Scott Livingston, an athletics coach and co-chair of the referendum.

Livingston said the university is considering a mail-out providing students with information about the facilities and referendum. The referendum team is running ads in the student newspapers, handing out brochures from class to class, holding two press and information conferences, and putting up posters all around the school.

The university plans to pay for its half of the bill through a capital campaign, whereby it will approach the Quebec government, Concordia alumni and corporations for funds.

Rector keeps 10-year-old promise

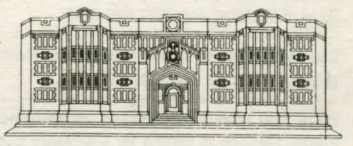
Concordia Rector Patrick Kenniff announced Wednesday that he plans to vacate the luxurious offices at Bishop's Court.

Kenniff, who has been rector since June 1984, told the Board of Governors he had made a promise to himself 10 years ago that he would not seek a third term at the helm of Concordia University.

(No one could confirm Kenniff's story.)

"My decision in no way diminishes my faith and in and effection for Concordia but it is my feeling at this juncture in Concordia's history that renewal at the most senior level will be in the University's best interests," said Kenniff.

Kenniff's second five-year term as rector was extended for one year last May.



Concordia prof fighting archaic Jewish divorce laws

by Jennifer Ditchburn

A Jewish-Canadian woman builds up her own business but when she wants to divorce her husband, he says he will allow it only if she signs her business over to him.

An Israeli woman beaten by her husband asks for a divorce. And while he spends over 30 years behind bars, he refuses to grant her request.

An American woman is beaten with a baseball bat by her husband but instead of granting a divorce, a Jewish rabbinical court prescribes a vacation for them.

These are just some of the injustices a Concordia professor is trying to correct.

Norma Joseph, a religious studies professor at Concordia, is at the forefront of a movement to change discriminatory Jewish divorce practices. According to traditional Jewish procedures, a woman cannot get a divorce unless her husband places a document, the Gett, in her hands—essentially declaring her free to remarry. For the past 18 years, Joseph has been helping women get the Gett.

"The real inequity in this is that the man has a power over the woman," Joseph said at a lecture at Concordia this week. "There is a real lack of attention to women's legal rights."

Joseph is the director of the Montreal branch of the International Coalition for Agunot Rights, which handles hundreds of cases in Canada and approximately 10,000 from Israel. In 1990, the coalition successfully lobbied the Canadian government to pass a law prohibiting an ex-spouse from placing barriers in the way of religious remarriage.

But Joseph says while this was a helpful step, it's not enough.

"Civil court can only tell a man to go to Jewish court, it can't force him to give a divorce," she said. "Civil legislation doesn't solve the problem, it just gives women another tool."

Options for divorce

Agunot is plural for the Hebrew word Agunah, which historically refers to a woman who cannot get a divorce because her spouse is missing or incapacitated. The coalition lobbies on behalf of married Jewish women and has expanded the term Agunot to include women trapped in marriages because of extortion or plain vindictiveness.

And while women can refuse to divorce their husbands, there are loopholes which accommodate men. For example, a man who collects the signatures of 100 rabbis can be granted a divorce without the woman's consent. And in Israel, some rabbinical courts are allowing men to remarry, using biblical references to polygamy as precedence.

Women can opt for a secular divorce, however children born out of a second marriage are labelled

continued on page 3

photo by Justin Rochefort

Concordia religious studies professor Norma Joseph.

AGENDA

The Agenda is a free service to publicize Concordia-related events. Space priority is given to non-profit and student groups. Drop off your info at our office, room H-649 in the Hall building, or mail it, indicating AGENDA on the envelope. Deadlines are 4pm, Friday for Tuesday issues, and 4 pm Wednesday for Friday issues.

Friday, March 18

Mega Sci-Fi Marathon: classic 50's b&w, like *Invasion of the body Snatchers, Forbidden Planet* and many more. Hours of non-academic fun. 11:30 am, H-839.

"Genetic Language Impairment," a talk by McGill Professor Myrna Gopnik-sponsored by the Modern Languages and LInguistics Students' Association. 7:30 pm, H-920.

Saturday, March 19

Une Maison de Débauche, the concordia Queer collective hosts a dance at Reggie's. Doors open at 9 pm. Tickets $3 advance, $4 door.

Movie Bazigaar in Hindi - a part of Indian Cultural Week. 5 pm & 8:30 pm, H-110.

Monday, March 21

"The Reality of Sustainable Development," a talk by former World Bank Director Morris Miller. 11:30 am, H-1070.

Tuesday, March 22

"Power versus Flow: the Ste. Marguerite River Crisis," an information evening about the economic, environmental and plitical impact of this hydro mega project. 8 pm, H-505. Info: 848-7585.

GENERAL

Native Students: Please contact the Native Student Centre if you are graduating in the Spring or Fall convocation ceremonies. Your achievements will be honoured at a community dinner and dance. Info: Audra, 848-7327.

Peer Health Educators: Health Services is recruiting students to be trained as volunteers for next year, providing other students with information on AIDS, safer sex, birth control, alcohol, sexual assault. Info: Diane Bellemare, 848-3575.

Eat Your Peel Strategy meetings every Friday, 10 am, Q-PIRG, 2130 MacKay. Info: 848-7585.

Concordia's Automated Response Line is due to begin operating for registration in early April. We are seeking student volunteers to help us test CARL on March 17. A few phone calls to the system and some feedback is all that's required. Any student interested in volunteering should call the Dean of Students, 848-3520, 848-3535.

Concordia Writers' Group meets every Thursday at Loyola. Info: Bill, 684-3502.

Have you ever been refused an apartment? Project Genesis is looking for volunteers to help fight racism and discrimination in housing. Info: Denyse or Anne-Marie at 738-2036.

Concordia Queer Collective meeting schedule: First & 3rd Fridays at 5:30 pm, P-102 - General Meeting. Second & 4th Fridays, Z-105 - Discussion Group. Info: 848-7414.

Attention Native Students! Regular bi-weekly meetings of First Nations - Concordia are held at the Native Student Centre, 2110 MacKay, 3rd Floor, Fridays at 1 pm. Info: 848-7327.

Project 10 is a support group for lesbians, bi's and gays aged 14 - 25. Info: 989-1885.,

Montreal Alliance of Aspiring Midwives (MAAM) welcomes enthusiastic people for group study and political action. Info: Liz, 933-1631.

Coming Out Support Group - Questioning your sexual orientation? Mutual support in a warm & friendly atmosphere. Women: Thursdays, 7 pm. Men: Wednesdays, 7 pm. MI-02 (basement), 2130 Bishop. Info: 848-7414 or 848-2859.

Multi-Faith Dialogue - Brown bag discussions designed to promote understanding between members of different religious faiths. Wednesdays at noon, T-305 (the Graduate Students' Lounge).

Services for Disabled Students: Volunteers are needed to help us deliver many of the services our students use, such as readers, tutors, and assistants. Info: H-580, 848-3525, or AD 130, 848-3536.

Ham Radio meetings: personal two-way radio,television, computers, radio BBS, satellites, shortwave, electronic projects,emergency communications. Meetings every Tuesday, 7 pm, in H-644-1. Info: 848-7474 and leave a message.

The Hellenic Students Association invites you to find out about Greece, its culture & its history. Drop by H-608-1 or call 848-3529.

Concordia Irish Society meets every Thursday at 8 pm. Come for coffee and enjoy yourself. Office also open through the week during certain hours. 2020 MacKay, Rm 103. Info: 848-7411.

Bienvenidos Todos! Anyone interested in becoming a member of the Latin American Students Organization should contact Roberto, 848-3532, 333-1947. Hasta Pronto.

Volunteers Needed! Parenthèse is a unique playgroup for immigrant moms and their children and is looking for volunteers. Tues. or Thurs. 1-4:30 pm. Info: Cyndy, 934-0354, ext. 354.

We Are a Group of Pak-Canadian students trying to form a club for Pakistani students. If you would like to help call, Adil, 287-0774.

Tel-Aide is a 24-hour telephone listening service and crisis line seeking volunteers who are empathetic and non-judgemental. Training is provided. Info: 935-1105.

Concordia Association for Undergraduate Students of English (CAUSE) meets every Wednesday at 5 pm, 2020 MacKay, P-103.

The Indian Students' Association invites you to become a member. Trips and other social events are planned. Info: 848-3533.

The Sociology and Anthropology Students Association needs students to help organize events. Info: Chuck Walsh, 522-6692.

Counselling Workshops/Groups - Make this semester an opportunity for growth and change! Sign up now for groups on: coping with loss and grieving; understanding your family; assertiveness training; building positive relationships; personal empowerment and career & educational planning. For more information call Counselling & Development, 848-3545/3555.

International Socialist Students' Association meets every Wednesday at 7:30 pm in H-771. There's nothing "left" but us. Information: Deborah, 521-1983, 848-7474.

Birth Control Workshops: Not sure what method is right for you? Explore your options in a small group setting with a health professional. March 31, 12 noon - 1:30 pm, 2155 Guy, Room 407. Information: 848-3565/3575.

Hey Cool People! CRSG is looking for volunteers. Drop by H-647.

Witamy! Newly-formed Polish Students' Association is looking for members! Info: 744-4386.

WOMEN

24 Hour Hotline & Crisis Line, Montreal Sexual Assault Centre, 934-4504.

Montreal Sexual Assault Centre needs volunteers for its 24 hour telephone crisis line. Concerned, bilingual women should call 934-4504, 934-9354, ext. 452.

Literacy Centre. Anglophone women aged 16 and older who need help learning to read and write should contact the Women's Y. Personal tutoring services are free and based on each student's special needs. For more information, to volunteer or refer someone, call 866-9941, ext. 278.

Don't be Whitewashed! Non-chlorine bleached, environmentally-friendly women's hygiene products available at Q-PIRG, 2135 MacKay. Info: 848-7585.

Mouvement contre le viol: 842-5040.

Support Group for young Black single moms with young children. Info: 485-1670, CLSC-NDG.

Centre des femmes de Montréal: Services de première ligne, 842-4780; Service aux femmes immigrantes, 842-0814; Option'Elle, 842-6652; Formation'Elle, 842-4776.

CLSC metro: Support Group for women living in abusive situations. Info: 934-0354, Angela Idelson.

AIDS Intervention Centre: Women living with HIV can participate in a group process. Sexuality & self-esteem are the focal points. Info: 934-0354, France.

Centre for AIDS Services for Women needs volunteers. Info: 954-0170, Basia.

Self-Help/Mutual Aid Group for women with eating problems and body image issues, sponsored by the McGill Sexual Assault Centre. Info: 398-2700.

The Montréal Assault Prevention Centre offers a self-defense course called ACTION for women. Each course provides verbal and physical techniques to help women deal with any type of aggression. Info: 284-1212. For Information on courses on campus, call the Women's Centre, 848-7431.

Women's Employment Counselling at the "Y" helps women to seek employment, return to work or explore their interests and aptitudes. Eng. & Fr. Free. Info: 866-9941.

Non-Custodial Mothers - You are not alone. Part-time moms, support group for non-custodial mothers. Info: Heidi, 844-8578.

The Women's Studies Students' Association has been resurrected. Help us become a force on campus. Tuesdays, 8 pm, basement, 2130 Bishop.

Women's Spirituality Circle meeting weekly to explore the dynamics of spirituality in our own lives. Discussions, readings, ritual, visualization, Tuesdays 11:30-1:00, Annex Z, Rm 105. Info: Daryl Ross 848-3585.

Shakti is a Women of Colour Collective embodying a Womanist direction. We are anti-racist, anti-sexist, anti-classist and lesbian & bi-positive. All women of colour are invited to participate. Leave a message at 398-7432.

Résidence Project Chance. Residential program for single moms on loans and bursaries or welfare. Call Susan Cross, 934-6199.

CLASSIFIED ADS

Rates: 20¢ per word for Concordia students (CUSA), 25¢ per word for other students and business ads. Deadlines are 4pm Friday for Tuesday issues, 5pm Wednesday for Friday issues. Come to room H-649 in the Hall building and fill out one of our painless forms. Hours: Mon-Fri, 10am-5pm. Ads must be accompanied by payment, or they will not run. We do NOT take classified ads by phone, fax, or mail.

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Sublet Plateau. Hotel de Ville/Duluth. May 1/94 to Aug. 31/94. $225 neg. Carolyn, 285-2859.

Sublet 3 1/2, Sherbrooke & Atwater. Large & sunny. From May to Aug. Call Dave, 989-2403.

Roommate wanted. Immediate. 5 1/2, Coloniale - $265. Triplex. Must be relaxed, responsible, like cats and tolerate smoker. Call Jen, 282-0008.

2 1/2 Apt. to sublet. Available May 1st. Sherbrooke & Rosedale, 5 min. walk to Loyola. Furnished. Heat & water included. $395, negotiable. 484-4417.

4 1/2 to sublet. May 1 to Sept. 1. $430/month plus hydro. Ontario St. and Beaudry in the east end. Great neighbours. Modern with back yard and balcony. Ph. 523-0464 and leave message.

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WANTED

Amateur musicians needed. Drums, guitars, etc... Jason, 932-9951.

HELP WANTED

Tree Planting BC, Spring '94. Bugbusters. Call Joe, 278-4645.

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Looking for typist to work on Apple processing poems. 735-8472.

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GENERAL

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PERSONALS

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Psst—need a 386?

by Chris Leentjes

Last Saturday afternoon, graduate student Trung Tran took a break from his aerospace project to visit the library. When he returned 40 minutes later, the lab's computer—containing all of his experimental data—was missing.

The Materials Science lab, where Tran was working (in the sub-basement of the Hall building), was the second mechanical engineering lab to be hit by a robbery in under a week.

On Monday, March 7, a 386 PC computer, printer and multi-meter (together worth $2,000) were stolen from the Composite Materials lab in the CB Annex at the corner of Bishop and René Levesque. In both cases, the locks had been forced.

On Saturday, Tran, who in his final semester of his mechanical engineering masters, left the Materials Science lab at 4:15 pm and came back near 5 to find the door open and the 386 computer missing (worth $2,000—the printer, monitor and other equipment were left alone).

On the 7th, between 11 am and noon, the thief forced the lock, entered the lab and stole the computer. According to Professor Suong Hoa, who runs the Composite Materials lab, students in the neighbouring civil engineering lab saw a man leave with a computer in a bag and assumed it was one of the lab workers.

The electrical engineering lab, next to the other two in the annex, also had its lock forced but the room was already empty.

Thief knew lab layout

Professor Hugh McQueen, who runs the Materials Science lab is hopeful his students can get back on track very soon, despite the fact "(the theft) is causing some disturbance."

He is in the process of replacing the computer and said a week is required to get the software and data re-loaded into it. Nothing irreplaceable was lost.

He said that although it is possible to see the computer through the lab door windows, he believes the thief was familiar with his lab. He also suspects the person was watching the lab to know when the student left.

"How could the thing be stolen within that half-hour interval? One can imagine various scenarios: presumably some person wanders around the sub-basement looking for opportunity," he said.

Prof. Hoa also believes the thief had prior knowledge of his lab, despite the fact the computer was also visible through a lab window.

Hoa suggested that the fact that Prof. McQueen and himself are both in the same engineering group (working on materials) could indicate some sort of connection.

"Somebody must know—somebody who is familiar with, or has maybe come into, (Prof. McQueen's) lab, and taken a course in the lab....(If not), why didn't he hit the others labs?"

Great data loss

Prof. Hoa is upset because of the theft, and although no irreplaceable data was lost, he said he is bothered by the possibility of losing such data and affecting the lab's ability to fulfill commitments to outside agencies.

"I feel helpless in that sense—it's very vulnerable. What kind of commitment can I make to outside agencies from now on?"

Michel Bujold, Concordia's Director of Security is working with the police to solve both cases. Bujold said security "refuses to speculate but is currently investigating and has leads (and) a suspect."

He said the only connection between the two thefts is that there was forced entry in both cases.

As for Trung Tran, the two floppy disks with all of his experiment's analysis data were in the computer's disk drives when it was stolen.

He said he can use his original data to re-do his analysis, given "two weeks with no interruptions," adding that it was a very inconvenient time to lose his data—near the end of his last semester.

"Maybe the two diskettes are not quite valuable (to him), but they're important for me...." he said. "It's like, 'Give me back the disks and save me a lot of time and work!'"

photo by Justin Rochefort

Changing Jewish divorce laws

continued from cover

mamzers—children born out of adultery or incest. Mamzers are permitted only to marry other m*amzers* or a non-Jew, and even if the *Gett* is later obtained, the children do not lose the stigma.

The coalition's goal is to provide Agonot with more options for divorce. Traditionally, a rabbinical court can annul a marriage if a woman can show her spouse has withheld important personal information from her, or lied. For example, Joseph says, a woman can take her husband to rabbinical court if he has concealed a history of mental illness.

Joseph is hoping to broaden the interpretation of this law.

"We would like to use this law and say that she would never have married him if she knew she'd be beaten," Joseph said.

The coalition is also exploring the practice of enacting pre-nuptial agreements which incorporate a "maintenance fee" for every day a man does not produce a *Gett* .

Legal and religious advocacy

Joseph says traditionally, rabbis have balanced the inequities in the divorce law by jailing or fining men who refuse a divorce. These day, rabbis also help by deeming husbands who are in contempt of rabbinical court and barring them from practicing in the synagogue, Joseph added.

However, Joseph says resistance to new interpretations of Agunah is strong.

"Rabbis are fearful of appearing to bow down to liberal tendencies and of people who are more right wing than they who will delegitimize them," she said.

That's why Joseph and the Coalition for Agunot Rights feel they have a part to play in providing legal and religious advocacy for women pursuing the Gett. But as she sums up, it's not always an easy task.

"Much of the casework gets mired in bureaucracy," Joseph said. "The problem is women have a lack of rabbinical advocates and often get lost in the process.

"Many lose their energy to pursue things."

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March 29

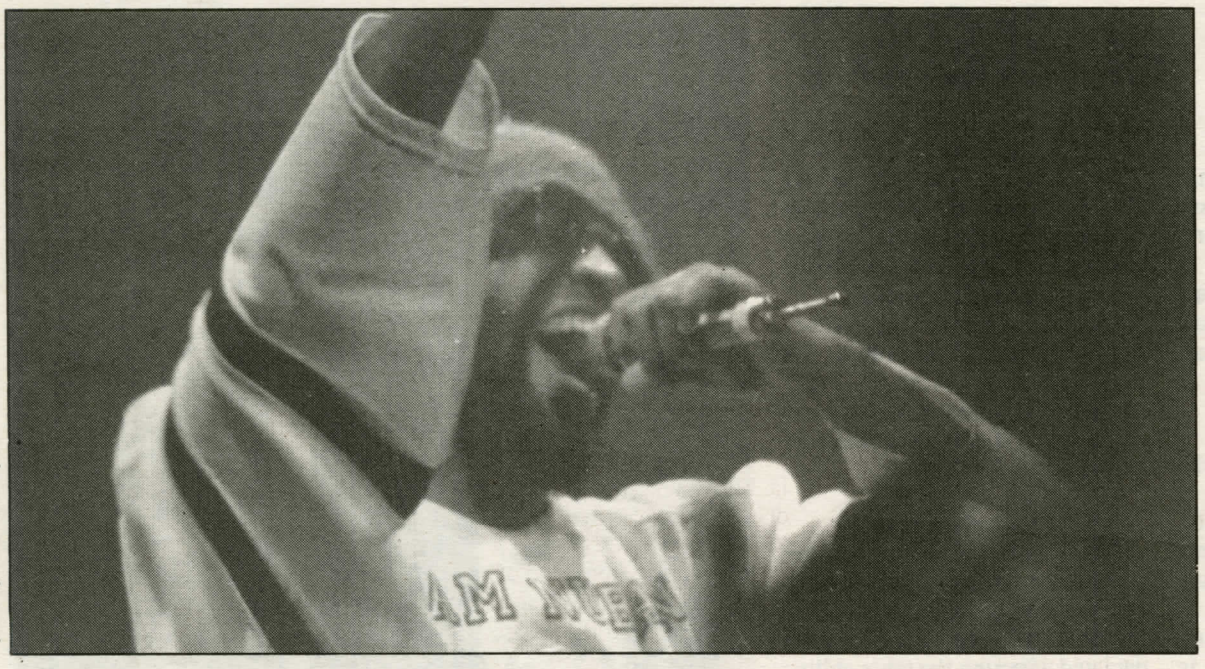


photo by Genevieve Napier

Crossing over to De La Soul's Buhloone Mindstate *or* What does "tuche et lele poo" mean?

by Jon Richler

Last week, **De La Soul** and **A Tribe Called Quest** came to town. Recognized in the industry as early innovators, they branched off from old school rap to create the jazz fusion, slow jam vibe style also used by the **Jungle Brothers** and **Digital Underground**. Since that age of spark, many rappers have attempted to copy them, but more often than not, they have failed. Noteworthy mentions go to **Ruthless Rap Assasins**, and **Digable Planets**. Their style succeeded due to their bizarre sampling, often oriented around an album theme. In avoiding the Miami bass or New York sounds, they instead steered towards the untried: house, funk, jazz, or disco jams, layered over complex rhyming that was a hurdle to follow, a treat to mimic, and a relief from the old (and now reintroduced) "sucka M.C." phase of ego trippin' raps.

Before they performed, I, along with other campus media, sat down with De Las' **Posdenus(Plug One)**, **P A Mace (Plug Three)**, and Tribes' exhausted **Phife Dog**, who'd just returned from an incredibly stupid Musique Plus interview, and slumped onto the table in complete mental exhaustion. Respectfully, we were silent as he jammed into Mace's DAT walkman, his play button becoming our starter's pistol.

The interview was electric, since our researched questions were of actual relevance to their art form, rather than to a gossip column. The first question I asked will be appreciated by all true De La fans.

Link: I've had a question that's eaten away at me since *Three Feet High and Rising* came out in 88. What does "tuche et le le poo" mean?

Mace: Shut the hell up, backwards.

L: Most of *Buhloone Mindstate* is jazz influenced, with the likes of **Maceo Parker & Pee Wee Ellis** on it. Will this happen again?

Posdenus: The jazz stands out, but it's no bandwagon thing. We've wanted to do this for a while.

Mace: It's a situation of cash, whether or not it can happen again. We just can't afford to take the JB's out on the road with us, no matter what we want!

L: A lot of the Old School rappers like **P.E., EPMD, Eric B.,** and **KRS-One**, have started their own labels, or taken young talent under their wings to develop them as side projects. With the appearance of Japan's **Takagi Kan, SDP**, and USA's **Shortie No Nass** on *Buhloone*, are you gonna go the same way, or just throw new talent on your own albums and leave it at that?

P: Tommy Boy has given us a lot of pull to do what we want, and that's great, but as far as a label, talk to Mace.

M: I'm experimenting with boys from my old troupe, who used to be DJ's in Amityville, like **Double B.** We're working on a project to restart **Resident Alien**'s carreer (who released the single *Mr. Boops* on DooDew Man records in 1991). He's fresh, but the old deal fell through from lack of start-up cash.

P: Innovation is hard to find from the old labels these days. **DefJam** are just followers these days.

(Sure to be the obvious and overasked query of 1993/94, Gangsta Rap and its influence was brought up, by another interviewer. The delivered response was just what I needed to hear).

P: They're all actors. We've seen (the situations), but it's not our thing, so we don't focus on it. You make people listen to you, and we don't want to address issues that aren't us...I don't rap about my world, I rap to the world. I've never smoked weed in my life. also, the new R&B (style) like Jodeci is shit. Doesn't do anything for me. We stick to old style funk for grooves and shit.

M: We sample **Clinton** and **P-Funk.** The major sample we had trouble with (on *Buhloone*) was the **Michael Jackson** cut on *Breakadawn*. The guitar riff on *I am i bE* was originally a **George Harrison** riff, but we couldn't OK the use, so we jammed it live.

P: A lot of rappers have the talent to take their work one step further and make music. If sampling was not around, you'd cut out a lot of bullshit rappers. As a group, all four of us (**Prince Paul** is Plug Four) participate. We all make it, and we compare shit and add on to each others' vibes.

M: Paul introduced our technical side on *3 feet High*...We owe him a lot.

L: What about a new album?

P: November '94. We're coming back quicker this time, to keep on top of all the new kids. I still say we're at the beginning stages.

When asked about retirement, they will, but not from Hip Hop. All three now have children, the youngest under a year.

P: The experience has definitely affected us, but not a hindrance at all. I am now more conscious of myself and my actions. When Ayana listens to music, I'll be there to explain what it says to her. I remember my parents told me not to listen to a **Richard Pryor** album when I was young. So I did. I'll take the wiser approach to (selective viewing): interpretation.

M: Music is something you can learn from, but parents should teach.

P: Yeah. when it comes down to it, every rapper is a role model.

J: Explain the "crossover" bit on *Patti Dooke*. The track addresses crossing over between black and white artists, but ends with a sample of a man saying "you ain't never gonna see four niggers on an Elvis Presley cover". I'm confused.

P: Patty Duke was a TV show about a white woman living in la la land, and the catch is, she'd would never be a rap listener, or her type. That's the crossover. Record company execs don't listen, don't know. I can tell you the pres of my label don't have a copy of my shit on his desk. In spite of their ignorance of what we say in our work, they have the power to tell us what to do. The cover of our first album was not supposed to be what it is, but they saw it as a more marketable idea for white folks. It would sell more, being more accessible. We had no choice, they made us do it. Now artists cross over because they sellin' out.

M: Check out **Hammer**.

Explain the concept of *The Buhloone Mindstate*. The album has a graphic of you three with your heads big, and your lips tied off.

P: Well, we see the mind as an ever expanding balloon. It should constantly be filled with knowledge, but not to the point of going Boom! That why our lips are tied off.

(And here I thought it was just wacky).

Frou Frou Foxes running through the Metropolis: hit them on the head!

by Armand Cousineau

My dream has come true. My life has been fullfilled. I have seen the light. I have seen the **Cocteau Twins.**

The Veldt opened, a group which actually surprised the living hell out of me. I somehow expected an ethereal band akin to the Cocteau Twins...they weren't, but they weren't bad either. Three quarters of the band were dread-sportin' and funky clothes-wearin', but pumped out some amazing tunes that turned me into a perpetual motion machine. They were the perfect combination of tranquility and chaos, as each song was guaranteed to change tempo mid-way. They easily made the transitions from slow, ambient guitars with **Prince**-like vocals, into obnoxious noise and hair-flailing dancing that would make you think you were at **Rage Against The Machine**.

Once refined, The Veldt could become a widely talked about band. They're already moving along in the scene with a track called *Soul in a Jar*, remixed by the Jesus and Mary Chain on the Polygram New Music Sampler, which was given away to the first 500 people at the show; definitely an added bonus.

After much anticipation, **Elizabeth Fraser** plus the other Twins strolled on stage, receiving probably one of the warmest and most appreciative welcomes I've eve

They played tracks old and new with timeless beauty and wonder leaving me breathless on more than one occasion. I expected the newer stuff would come out a lot better live, or at least different than their previous material, as it is more refined and conservative, but that wasn't the case.

Fraser added her personal touch to the live experience by warbling and distorting her vocals more than is audible on the album tracks (if you can fathom that). Unfortunately, she was sick and feeling quite miserable that evening, to the point that she messed up some vocals. Temporarily losing her composure, she started swearing, laughing, and shaking her head, letting us see the fun, not-so-serious side.

My favorite songs, like *Lorelei*, and *Blue Bell Knoll* to *Iceblink Luck* were performed to perfection. I had never dreamed it possible that **Simon Raymond** and **Robin Guthrie**'s guitar's would sound as melodic live, pleasing the audience to no end.

By their second encore the Cocteau Twins seemed overwhelmed by the crowd's enthusiasm. They actually waited modestly for the thunderous applause and hollers to die down before resuming their third set. They are the most modest and kind-hearted people who take such appreciation demurely with a quiet "Thank you, you're so kind."

No. Thank *you*, Cocteaus.

Shonen Knife
Rock Animals
Virgin (Japan)

by Jon Richler

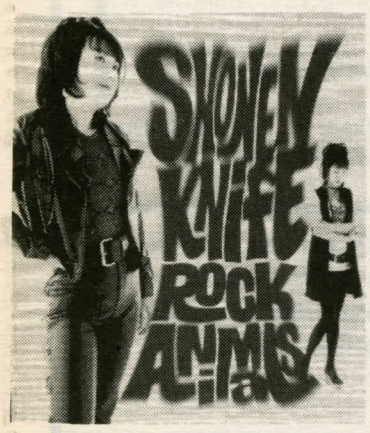
Hey, hey, they're *not* the Monkees, but these women come awfully close when measured on the Jon Richler cheese scale. Japan's answer to American pop-punk culture, **Shonen Knife** do their best to roast this proud style of three-chord musical expressionism.

The Knife's second album packs as much punch as their first, when it comes to outstandingly ridiculous lyrics. Brace yourself for such earth-shattering juice like, *Johhny, Johnny. Johhny he's a regular boy.../He's the best boy in town/He's good at bowling, man.* Incidentally, Johnny is also good at archery, ping pong, dominoes, and he's the cleanest in town. Zero philosophy continues in the gem *Tomato Head*, *Catnip Dream*, and their key to stardom, *Brown Mushrooms*.

Musically, Knife is tight and well rehearsed in the culture they strive to emulate. So well rehearsed, that many tracks erupt into blatant riff rip-offs, but one cannot get angry at them, for when **Naoko**, **Michie**, and **Atsuko**'s cartoon voices sing off-key about stupidity, you've gotta smile.

Some tracks, like *Butterfly Boy*, can be difficult to sit through. Compare it to recieving a crate of neon shoelaces for your birthday, when you only wear clogs.

Rock Animals is a total gas, kids, don't get me wrong. Visions of the Peanuts Gang doing their electric fence dance come to mind, or maybe My Little Pony With Glitter Hair jumping through rhinestone hoops. Make sure you pick up the new miniature Gong Show game along with *Rock Animals*, cuz you'll get lots of practice with this baby. (Grease is the word is the word is the word...)



Smut
Blood, Smut and Tears
Spanish Fly/Cargo

by Anuska Garcia

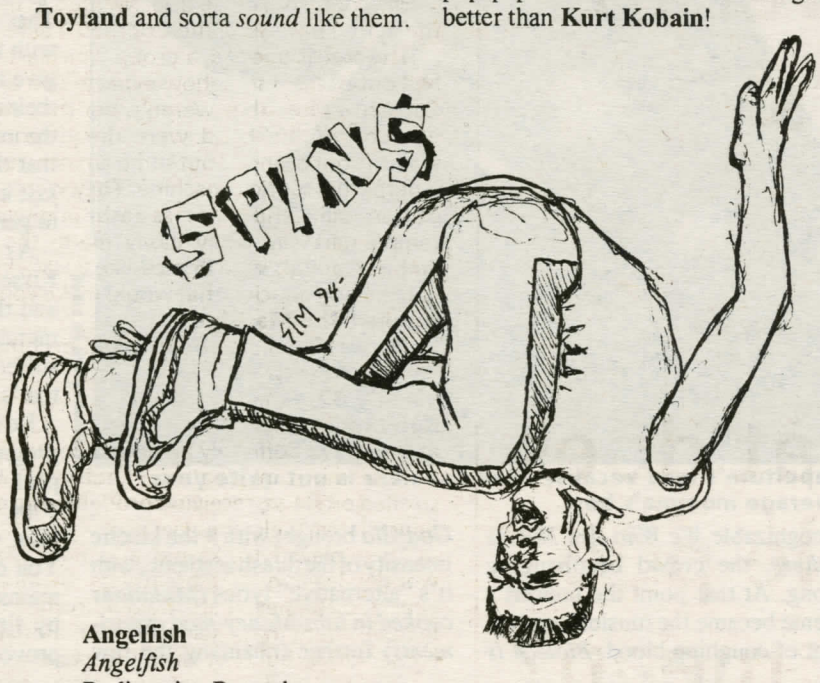
Aha! One year after "Riot Grrl" become a household term, out of Minneapolis and into your bruised tympani comes **Smut**, the latest all-woman punkcore quartet who grind your ears, burn your brain and generally send a powerful sidekick in the groin of the all-male punk-core scene. This twelve-track CD testimony to women's anger, fear, pain, abuse and finally revenge and empowerment certifies my belief in woman-core.

And you thought **L7** would be the be-all-end-all after they took off to do their Seabreeze Moist Towelettes™ commercials.

Smut members *look* like **Babes In Toyland** and sorta *sound* like them.

Small wonder: **Babe** drummer Lori Barbero co-owns and co-operates Spanish Fly Records along with two other Minneapolis fellow labelmates, Jeremy from **Milk** and Tom from **Dumpster Juice**.

The B.I.T. undertones in *Blood, Smut and Tears* are evident in the guitar distortion and sparse drumming. Singer **Germaine Greere** sings more like NYC's **Lunachicks**' singer Theo than Kat Bjelland. Guitarist/singer **Dawn Miller** provides for some awesome throat, especially on *Women*, *No Sacrifice*, and haunting opening track *Cave*. But her guitar-playing leaves you hanging off your seat. This ain't no three-chord power-punk-pop, baby, this is really big-sounding huge blocks of concrete guitar, above and beyond the pop pap. Plus she looks and sings better than **Kurt Kobain**!



Angelfish
Angelfish
Radioactive Records

by Sean Moore

Roll opening credits. I see myself riding high upon a mighty wargorse. As I near the top of the incline, torrential rains threaten to split the slat-grey clouds above. My chin held high, noble features instilling confidence in those desperate for a hero. To my side rides **Exene Cervenka**, beautiful and mysterious. She begins to sing, her voice is not unlike that of an angels. I join hwer in song, my voice not unlike that of a fish.

War Drums, X, Siouxie and the Banshees all mixed together with a morose simplicity would give birth to **Angelfish**. It is a timeless sound (post 1970) that shouldn't shock or offend anyone. Kind of a **Pretenders** vs. **True Sounds of Liberty** on Planet Morrissey, but without Morrissey singing, perhaps Exene.

I apologize, it's just that I'm having a hard time moving away from 'X' comparisons. Both bands hail from L.A., they both have or had a sultry-voiced femal;e singing and they both have Blood in the Saddle-type cow girl guitar leads. Angelfish is a pleasant, hip sounding work. I'm sure that in time people will be fighting for tickets to see Angelfish "when they were still virtually unknown, man!"

The more I listen to it, the more I enjoy it. The entire CD moves me, there is not a bad thing on it. Get into it now before you become one of those non-plussed college geeks who think that anything remotely alternative requires "slam dancing" (the type of Johnny-come-lately that jumps on the **Replacements** band wagon and claims to be hipper that fuck). Melodic, simple, brooding yet uplifting in sa sort of soul searching, self-examining sort of way. Ten cuts, all great. Must stop, all done.

Must leave, 'nuff said.

Leyland's BODIES

by Christopher DiRaddo

An independently run combination of paintings, wood, and knocked down walls are housed by a little loft on Bleury street; Stornaway Gallery.

Diane Leyland, a Fine Arts student at Concordia, was featured there this week.

Leyland's exhibit consisted of approximately twenty pieces; her material being mainly acrylic, and some watercolors. There were several smaller frames on display, but most of her paintings were done on paper. Her works were of great size, varying from five feet in length to about six feet in height.

Leyland's figures were slightly misshapen and distorted, and seemed to be engulfed in impressive waves of crimson, deep yellow, black and brown. All figures were nude, and although they gave an impression of human ugliness, were still beautifully executed and refreshing. "The naked body is a window into human emotion and a constant reminder of our physical vulnerability," related Leyland. "Distortion in the figure represents the eventual control the body has over life."

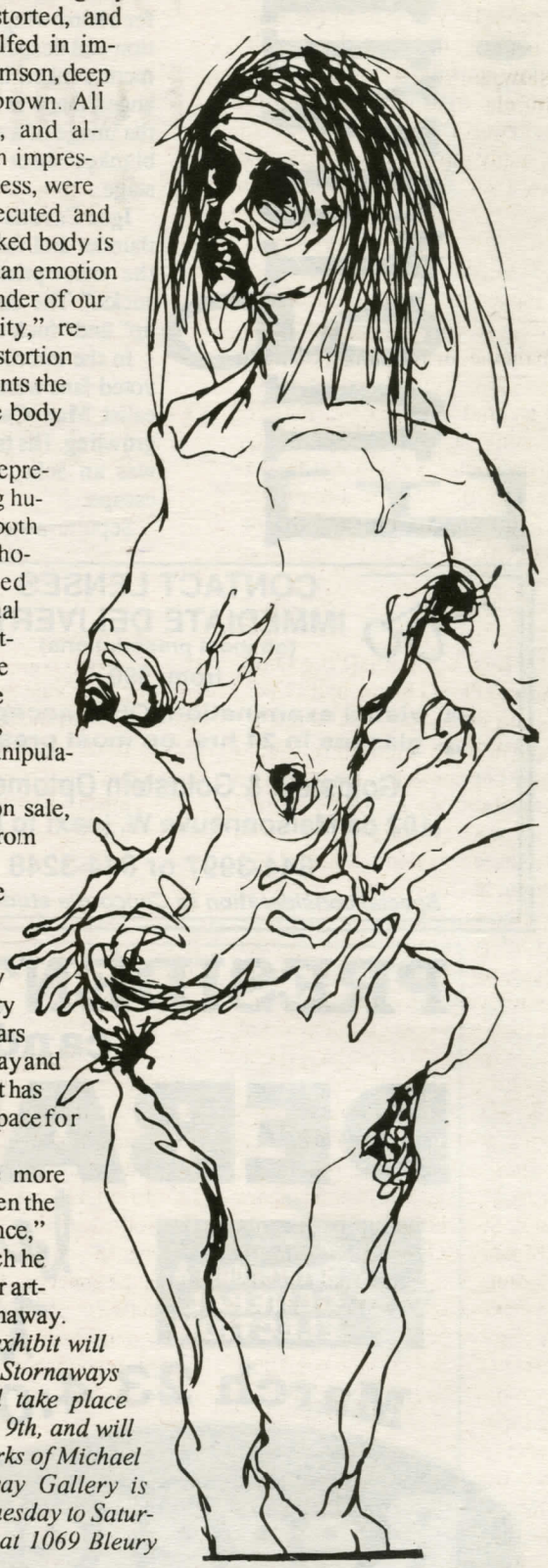
"This exhibition represents work depicting human relationships both physical and psychological," expressed Leyland. "The sensual aspect of these paintings show how the interaction of people can lead to weakness, dependency, and manipulation."

All works were on sale, and ranged in price from $18 to $1000.

Leyland is just one of many artists featured on the tattered walls of Stornaway Gallery. The gallery was set up three years ago by Patrick Gusway and Mireille Chery, and it has proved to be a good space for independent artists.

"There has to be more direct contact between the artist and the audience," stated Gusway, which he hopes is the result for artists showing at Stornaway.

Diane Leyland's exhibit will run until tomorrow. Stornaways next exhibition will take place March 24th to April 9th, and will consist of recent works of Michael Stevenson. Stornaway Gallery is open from 1-5pm, Tuesday to Saturday, and is located at 1069 Bleury (878-9302).



Works by Diane Leyland are on exhibit at Stornaway Gallery

Engraving Sepultura

by Ingrid Bejerman

The aggressive, 3,000-fan crowd that anxiously waited inside Verdun Auditorium last Tuesday night couldn't contain itself through opening bands **Clutch**, **Fear Factory**, or **Fudge Tunnel**. The die-hard, thrash-metal fans were hungry for a sledge-hammer instrumental attack - a plate provided by only a coalition-building group that delivers the world's best punk-informed aggrometal - Brazil's ambassadors of all things Satanic, **Sepultura**.

The opening bands had a hard time. Clutch was a complete disaster, Fear Factory managed to keep the crowd going for a good five minutes but that was all they could hope for. Fudge Tunnel, who have been opening for Sepultura since their European tour, was just average.

Then lightning struck. Sepultura, Portuguese for "gravestone", opened with tracks from their latest album *Chaos A.D.* These songs offer a harrowing depiction of alienation and despair. This aural excitement evoked moods of death and anger, that was further enhanced by the image of a corpse wrapped in a blanket sheet hanging from the stage.

Igor Cavalera's drums rolled like thunder and the bass drum flashed the inscription of "conformity sucks." The amps read "fuck shit up" and "fuck the police."

In the interim of this chaos, devoted fans were hypnotized by vocalist **Max Cavalera**'s wrenched growling. His tattoos glistening, he was an ache, a bitter prayer, an escape.

Sepultura moved on to the clearly recognizable *We Who Are Not As Others*, the crowd headbanging along. At that point the concert's theme became the musical equivalent of coughing blood. *Biotech Is Godzilla* brought with it the kinetic intensity of the thrash aesthetic, with it's "alternative" lyrics (*Mutations cooked in labs/Money-mad experiments*) further enhancing the raw and cruel climax set by the previous songs. The anti- war theme of *War For Territory*, came across through Cavalera's mad, angry voice and his anxious energy and hatred infected the crowd.

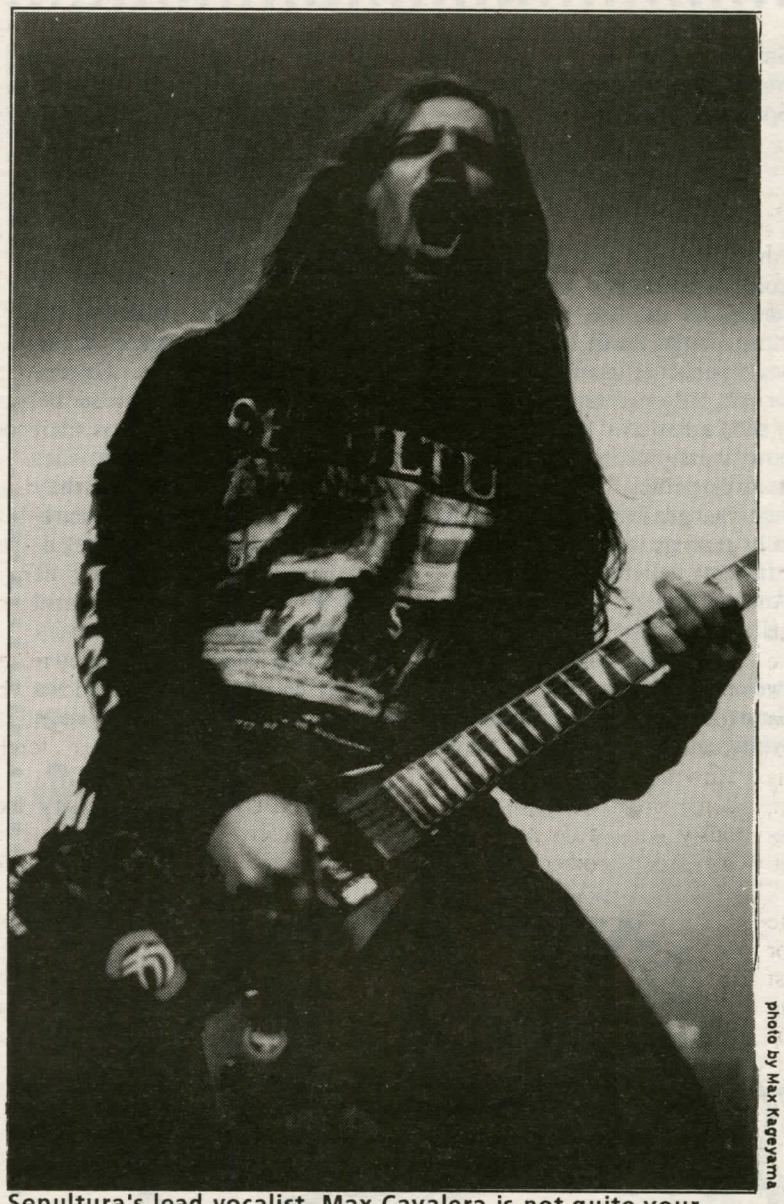


photo by Max Kageyama

Sepultura's lead vocalist Max Cavalera is not quite your average momma's boy.

The band concluded the concert with *Sick Life*, showing Cavalera's hellbent-for-leather drumbeats, **Paulo Pinto Junior**'s thrashing bass, and **Andreas Kisser**'s jackhammer guitar riffs at their extremes. Then, Cavalera politely delivered a "merci beaucoup and good night everyone."

Sepultura's success could be a result of obtaining the correct formula for fusing metal and alternative sensibilities. A little push from Sony for their fifth album made them a time bomb, set to explode into worldwide success.

When asked about his Brazilian-flavored percussion on *Chaos A.D.*, Igor responded, "It's really natural. That's how I started playing drums, with those beats...maybe we could give an idea to bands to go back to their culture and put some of that in the music, whatever it is; the music that their grandparents listened to, just keep it going from generation to generation."

As far as the "devilish" stuff, Kisser says that they believe in God and the Devil, "but not that commercial religion shit. You either suffer here or enjoy here and then that's it."

He is also pleased with the band's progress and their international appeal. "We like our music, we like it a lot. Our albums are like our tattoos, we still like the crappy ones. You can't please everyone but the mainstream is swallowing us little by little. Montreal's concert just proved that point."

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AND
☐ Your employment income, bursary income and other financial resources are $500 less for the 1994 winter term (January 4, 1994 to April 30, 1994) compared to the 1993 winter term (January 4, 1993 to April 30, 1993).

CATEGORY 2

☐ You submitted an application for financial assistance for the 1992 - 1993 academic year (June 1, 1992 to April 30, 1993)
AND
☐ You did not submit a declaration of actual situation for the 1992 - 1993 academic year.
AND
☐ Your bursary income and other financial resources other than employment income are $500 less for the 1994 winter term (January 4, 1994 to April 30, 1994) compared to the 1993 winter term (January 4, 1993 to April 30, 1993).

If you meet the conditions in either category 1 or 2, contact the Financial Aid and Awards Office (LB-085 and LB-185 on the Sir George Williams campus) and request a form for the reexamination of your current year file. A special one time only review procedure has been established for students who have been adversely affected by a change in government need assessment policy.

DEADLINE: June 15, 1994

The Link welcomes letters to the editor. We are committed to printing all letters which are not racist, sexist or homophobic and are signed. Letters should include a telephone number, be typed and 400 words or less. We reserve the right to edit for length and clarity. Anonymity can be arranged with the editor.

Still upset with theatre review

I am writing in response to Sarah Bowles' pathetic review of the Concordia Theatre Department's production of *You're a Good Man Charlie Brown*., written in the February 18 issue of *the Link*. This review was not only badly written, but also poorly researched and blatantly destructive (the title was "You suck Charlie Brown"-?).

Ms. Bowles condemns the Concordia Theatre Department for doing a children's show in the first place, and regards it as something "unintelligent" on the part of Concordia. To the contrary, children's theatre is just as important and even more challenging to anyone in the theatre. The children's production of Dr. Seuss' *Sneetches and Silly Crooks* last year was a big hit with all ages, and although *Charlie Brown* was no match, it certainly couldn't be classified as unintelligent.

Ms. Bowles took a "politically correct" approach to her review by implying playwright Clark Gesner's characters are "sexist", including the portrayal by a feminine Peppermint Patty. If this is the case, then shouldn't it be Charles Schultz who should be the accused? Furthermore, any research would indicate that Peppermint Patty was not written into the *Peanuts* gang until the 1970's, and this musical was written in the 1960's. The Patty in *Charlie Brown* was a completely different Patty, a friend of Lucy's. The play was a series of vignettes from favorite *Peanuts* characters, and was obviously intended for this purpose. This was also overlooked by Ms. Bowles, who said the play "had no storyline".

Finally, Ms. Bowles condemned the miniature and portable set for the production, without realizing that this set was intended to be portable, as was the original set, used for touring elementary schools.

I am certainly happy with the fact that *the Link* is finally doing some publicity and reviews for the fourteen to eighteen shows we do at Concordia, and I hope it continues. However, if you are going to find some sloppy reviewer who obviously doesn't do her homework, please don't bother in the first place.

David Allen King.

Concordia not defending its degrees

In response to Mr. Richard Cawley's letter to the editor concerning Concordia University's degree in A.P.S.S and psychology as well as Education, I wish to clarify several points and ask several questions in the hopes of receiving clear and correct answers.

I would like to begin with some questions that myself and my colleagues ask ourselves:

1) Why is the Certificate in Family Life Education(30 credits) recognized by the Parity Committee but the B.A. Major in A.P.S.S. is not recognized?

2) Near the completion of my unrecognized B.A. in A.P.S.S., the department was planning to apply to the government to have an M.A. in the A.P.S.S. program. Does Mr. Cawley really feel that the request for a graduate program to be funded will actually be taken seriously if his department's B.A. is not recognized?

3) Does Mr.Cawley feel that many B.A. Major students will be able to afford graduate school fees despite the rising tuition fees and current economic situation in Quebec and Canada?

4) What will Mr. Cawley tell all the current and future students who enroll in the B.A. Major program in order "to get a real education for the real world"?

5) If Concordia university does not defend or support graduates in having their degrees recognized, who will?

6) If the Comité has no mandate to recognize the Concordia University degrees, why is it that the Comité is disbursing the extra échelons in our pay scales based on our education.

Furthermore, it appears that the B.A. Major in A.P.S.S. is not recognized in any other provinces in Canada in terms of attempting to earn gainful employment. Ironically, I find it strange that someone with a B.A. in nursing works as a nurse in a hospital. As well, a friend of mine who has **only** a B.A. in Engineering from McGill University had his degree recognized and he now designs electrical turbines for General Electric. As well, someone in my family who has a B.Ed is currently a teacher in an elementary school and others I know even teach in high schools. Last but not least, a person with an L.L.B. (Bachelor of Law) is entitled to practice law and plead cases before our courts without going to graduate school... Hence, it is quite evident that quite a few university degrees at the B.A. level are job-related and are specifically job-entry preparation for many people in the work force. The only reason recent graduates with a B.A. have difficulty finding employment is due to the state of our stagnant economy.

In closing, myself and many of my colleagues have taken time to reflect on and attempt to understand the nature and quality of the education received at Concordia University. Unfortunately, we still remain quite bewildered by it all.

Paul Malizia Jr.

Smoking dried flowers.
Believing Jean-Luc Picard is God.
Buying a hotdog on a street corner.
Spending a quiet evening with a bowl of popcorn and some sloppy porn.
Treating illness with alternative medicines.
Thinking. Thinking out loud.

THE LINK
CIVIL LIBERTIES ISSUE
MARCH 29
SUBMISSIONS MARCH 25

Elections for next year's Link masthead
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the Link
Volume 14, Number 38
Friday, March 18,1994
Concordia University
Hall Building, Room 649
1455 de Maisonneuve Blvd. W.
Montreal, Quebec. H3G 1M8
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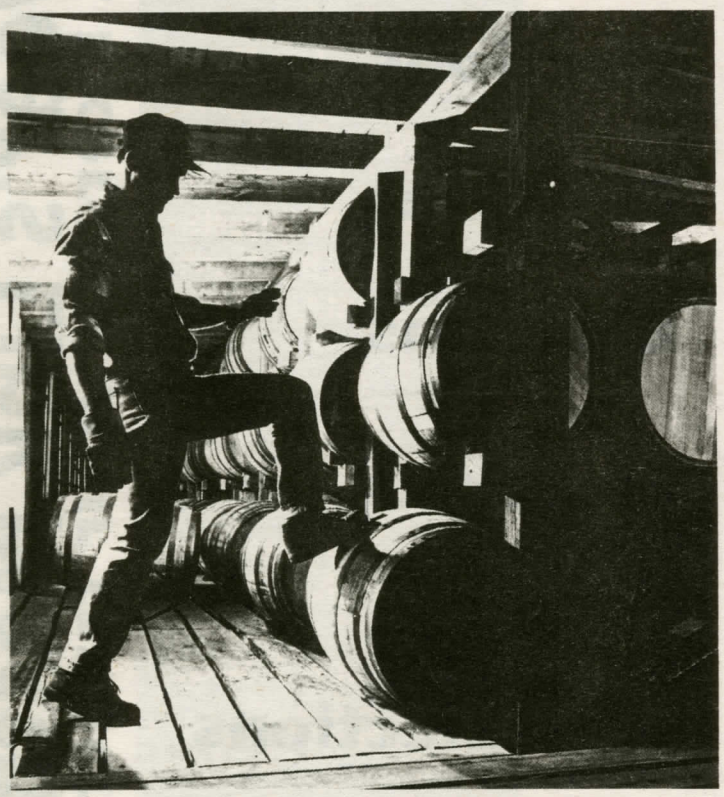
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